

## PROGRAM

- Rhythms Alone, Rhythms Together
- Soundwalk
- Mapping
- At Night The Whole World Hums
- Scoring/Sounding
- Tuning Meditation (1971) - Pauline Oliveros

*Listening at the edge  
of the staff lines*

*Thea Martin & Helping Hands*

*8th September, 5pm-7pm*

*Free*

*Score cartography, listening practises and  
sound exploration, and performance of *At  
Night the Whole World Hums*.*

Draw the shape of your walk. Retrace it back. Leave it as a map.

Helping Hands

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Anna Reivilä (Finnish, b. 1988)

“Take a walk at night. Walk so silently  
that the bottoms of your feet become ears.”

Pauline Oliveros

*At Night the Whole World Hums* is a musical response to queer, experimental composer Pauline Oliveros’ invitation: “Take a walk at night. Walk so silently that the bottoms of your feet become ears.”

What does it mean to take a walk at night as a femme-perceived person in a world that has urged us not to? How can we truly listen when our breath rushes through our ears and our bodies reject the call to silence from a need to assert ourselves as we move through public space?

Together, the instrumentalists and audience/participants are invited to enter the unique sonic world of the night soundscape, where the details of the world are diminished visually and sonic details become enlivened. Through breath, hums and the instrumental sounds, the score invites recollection and improvisation of the sounds heard, the movements, and the sensations experienced in solitary night walking.

Notes:

All text written inside the boxes are instructions for the audience/participants.

Cues for audience to be led by instrumentalist:

- Breathe: Hands moving inwards and outwards from the chest.
- Hum: Finger pointing under chin.

## About Helping Hands

Helping Hands Workshop is a creative workshop sharing iterations of collaborative in-person and online happenings that seek to encourage a widening of creative expression. Often inspired by different ways to research and archive ourselves and explore art making in new ways. Helping Hands workshop started during the 2020 Covid lockdowns and is grounded in seeking a sharing of collaborative space and joint creative dialogues that can lead to self-exploration and a development of art practices.

## About Thea Martin

My artistic practice is rooted in a commitment to the activation of individual and community agency, to uncover and construct sonic meaning through the processes of multiple creativities. Committed to dissolving the boundaries between composer, performer and listener, I am guided by a strong desire to use my artistry to blur. With a background as a violinist trained in the institutional ecologies of classical music, I seek to move beyond the elitist and patriarchal narrative of the isolated ‘master’ composer and the essentiality of the notated score. I write scores for musicians and non-musicians alike to use listening and sounding to practice self-care, community care and care for the environment.

#### IV: BREATHING CYCLE (RETURN)

##### FLUTE + NON-INSTRUMENTALISTS:

Follow the same breathing pattern as the beginning.

In (long, through the nose)

Out (long, through the mouth)

In (long, through the nose)

Out (long, through the mouth)

In (short, through the mouth) Out (short, through the mouth)

In (short, through the mouth) Out (short, through the mouth)

In (short, through the mouth) HOLD then let it out slowly and silently.

Repeat the pattern until the end.

##### STRINGS:

Viola: Find a resonant sustained tone on the G string. Offer it at a warm speaking volume to the others. Repeat this process.

Violin and Cello: Match the tone in octaves (cello below, violin above) as closely as possible. For each new tone that is offered, match the timbre but gradually decrease the distance in pitch from the cello, resolving to close, closed chords.

##### ALL:

Repeat your individual parts together. Repeat the breath cycle once more after the strings stop.

Let out your breath.

# At Night the Whole World Hums

For Flute, Violin, Viola, Cello and Everyone in the space. Text Score by Thea Martin.

#### I: BREATHING

*I breathe into the night through my spine. I listen to disruption. I listen for resolve.*

##### ALL:

Watch/listen for breathing cues.

Breathe;

In (long, through the nose)

Out (long, through the mouth)

In (long, through the nose)

Out (long, through the mouth)

In (short, through the mouth) Out (short, through the mouth)

In (short, through the mouth) Out (short, through the mouth)

In (short, through the mouth) HOLD

Hold your breath.

Let it out slowly and silently.

## II: DRONES AND THINGS THAT HUM

*(Cars, airplanes, underground, buildings, the city)*

ALL:

Hum a tone (pitch is free and independent). Explore how the vibrations change with your tongue pressed to the roof of your mouth. Play. Listen. When you run out of breath, inhale and *merge* a new hum into the collective sound.

Allow your hums to *merge/blend* with all the hums in the space. As the instruments enter, *merge* your hums into their sounds, until you can give them your sounds completely. Allow the instruments to continue alone.

STRINGS:

Begin with the humming. As the hums merge, begin the transition to your instruments.

Viola: Find a resonant sustained tone on the G string. Offer it as a whisper to the others.

Violin and Cello: Match the tone in pitch and timbre as closely as possible of the viola.

Viola: Find a new, resonant sustained tone on the G string. Offer it to the others. Repeat this process, gradually building from a whisper to a speaking sound.

Violin and Cello: For each new tone that is offered, match the timbre but gradually increase the distance in pitch from the viola, moving from close intervals to open chords. Violin moves away higher in pitch, cello moves away lower in pitch.

When you have exhausted the range of your instrument you want to explore, find a way to finish together.

## III: MAPPING (instruments only)

*I record the emotional contours of the space. I keep the sounds inside my pockets.*

Rehearsal note: Establish an order for each musician to explore the questions through their instruments. Each person's order should be different.

Move through the following questions at your own pace. When you feel that everyone is exploring their final (4<sup>th</sup>) question, allow the sounds to begin to interlock rhythmically. Maintain the rhythmic interlocking.

*Can you find the sound of crickets?*

*Can you find the sound of conversation fragments, drifting through windows?*

*Can you find the sound of wind gently swaying the branches?*

*Can you find the sound of a car (why is it moving so slowly?) moving past you?*

When you feel the pulse has been felt and internalised by all, allow the sounds to untangle and dissolve.